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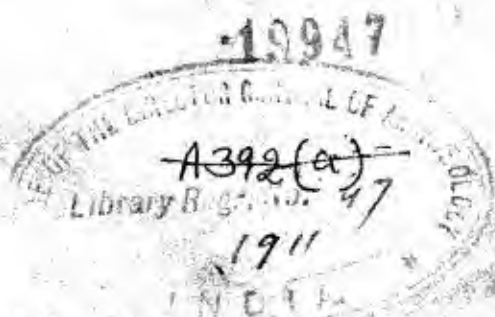




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NOTES
ON
THE JAINAS.

BY J. BURGESS, LL.D.



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NOTES ON THE JAINAS.

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I. THE JAINA RITUAL.

In Jaina temples the *pūjā* is performed thrice daily; in the morning, about noon, and in the evening. The first or morning service usually begins soon after half-past six, when the Pūjāri who performs the *pūjā* and who is always a Śrāvaka, having already bathed or, if not, having at least washed the five members of his body—the mouth, two hands, and two feet—opens the temple. On placing his foot inside the door he exclaims in Māgadhi *nissahi* or *nissarahi* (Sans. *nissara*), 'be off,' meaning thereby that he leaves all worldly concerns behind while he is in the temple. By some this *nissahi* is repeated several times and by others only once; properly it should be used thrice: when entering the *maṇḍapa*, when going into the Garbhagriham or shrine, and before commencing the *Chaitya-vandana* prayer. He first sweeps the temple and lights a lamp, which he places on the right hand of the image of the Tirthaṅkara. To the left of the image he places an incense-stand—*dhūpadān*—with fire, sprinkling incense over it; and sometimes he waves a lighted incense-stick before the image. There is no

fixed formula of waving this, as in the description of the *Ōṃkāra*¹ by the Hindus.

After the *dhūpa* offering follows the *vāsakhēpa* (Sans. *vāsakshēpa*), or throwing of the *vāsa* powder. This powder is made from sandal, *barās*² or camphor, musk (*kastūri*), amber, and saffron (*kēsara*). First, the sandal is rubbed on a stone with water, and made into a paste. It is then dried and reduced to a fine powder, to which are added the other three scents, *barās*, musk, and amber. A little saffron is dissolved in water; and this yellow preparation is poured over the scented sandal and the whole made into a paste which when dried and pounded becomes the sacred powder of the Jains, technically called by them *vās* (Sans. *vāsana*) scent.

After the *dhūpa* ceremony this *vāsa* powder is taken by the Pūjāri between his forefinger and thumb and dropped either on the right toe alone, or on each of the nine members (*aṅgas*)³ of the image. No *mantras* are uttered in the morning during the *vāsakhēpa*. If he has not bathed, the Śrāvaka is prohibited from touching the image with his hand. After this ceremony

¹ See Rāmāsvaram Ritual, *Ind. Ant.*, vol. XII, p. 319.

² Dr. Dymock informs me that *Barās* or *Bhīmasaṇi* camphor is distinct from common camphor. It is obtained from the *Dryobalanops aromatica* (Gärtn.) and is worth about Rs. 100 per pound. The odour is that of camphor with the addition of *pachauli* or ambergris.

³ The nine *aṅgas* are (1) the two toes, (2) the two knee-joints, (3) the two wrists, (4) the two shoulders, (5) the crown of the head, (6) forehead, (7) neck, (8) the breast, and (9) the navel.

the Pūjāri comes out of the shrine and with rice describes the *Svastika* or *Sātya* on a small table or box (*bhaṇḍār*) in the maṇḍapa. Above the *Svastika* he places three small heaps of rice with a crescent above them. This crescent is called *Siddhaśālya*. On the *Svastika* he places fruit, and *naivēdya* on the *Siddhaśālya*. The three small heaps of rice symbolize *jñāna* (knowledge), *darśana* (perception), and *charitra* (conduct)—the means by which a Jaina reaches *Siddhaśālya*—the rock or stone of the Siddhas or sages. After describing the *Svastika*, the Pūjāri stands in the maṇḍapa at a distance of at least nine cubits from the image. He takes the end of his *uparāṇa* or upper garment, which he wears in the same way as the Brāhmaṇa *yajñōpavīta*, between his hands; and after sweeping the ground with it he stands erect and waving his joined palms thrice with the end of the cloth between them, he inclines his head slightly, and again sweeps the ground, with the *Māgadhi mantra*—

इच्छामि खमासमणो वंदितुं जावणि ज्ञाए

and kneeling, he places his hands on the ground and touches it also with his forehead adding—

निसिहि आए मन्थएण वंदामि.

This is called the *Pañchāṅgajapraṇāma*,* or the bowing of the five members.

* The *Pañchāṅga*, or five members here, are the two knees, the two palms, and the forehead.

He next performs the *pradakṣiṇa* three times round the *Bhaṇṭī*. He then sits on his hams in the *Yōgamudrāsana*⁵ posture, i.e., with the palms joined, holding the front part of the upper cloth with the end of it swinging, and brings the joints of his thumbs to a level with his nose.⁶ Before actually beginning the prayers the Pūjāri requests the permission of the Tirthaṅkara in the Māgadhi words,—

इच्छाकरिण संदि सह भगवन् चैत्यवन्दनकर

meaning, 'may I be permitted to perform the *Chaityavandana*.' He then answers for himself *ichchhaṣi*, 'as you desire,' then he repeats one of the *Chaityavandana* prayers. These *vandanas* are nine in number, all being prayers to the Chaitya. There are three main divisions of them according to length, viz., *Jaghana*, *Madhyama*, and *Uttama*, which again permutated in twos give the nine sub-divisions of (1) *Jaghana-jaghana*, (2) *Jaghana-madhyama*, (3) *Jaghana-uttama*, (4) *Madhyama-jaghana*, (5) *Madhyama-madhyama*, (6) *Madhyama-uttama*, (7) *Uttama-jaghana*, (8) *Uttama-madhyama* and (9) *Uttama-uttama*. Of these nine forms the 7th *Uttama-*

⁵ *Yōgamudrāsana* is the same as the *Padmāsana*. Among the Jainas *Padmāsana* is applied only when speaking of the posture of the Tirthaṅkara or other images, and *Yōgamudrāsana* when speaking of persons. Those that by disease or otherwise are unable to sit in *Yōgāsana* sit with a knee raised up and bent.

⁶ The palms thus folded are said to be in lotus bud, *mudrā* or *kamaladīd*.

jayhana is the one mostly chosen. It is sung without any *svara* or peculiarity of intonation as follows :—

सकलकुशलवल्ली पुष्करावर्तभैषः
दुरिततिमिरभानुः कल्पवृक्षोपमानम् ॥
भवजलनिधिपोतः सर्व्वसंपत्तिहेतुः
स भवतु सततं वः श्रेयसे शान्तिनाथः ॥

He next repeats the *Jankinichi*,—

जंकिचि नाम तित्थं ॥ सग्गे पायाले माणुसे लोए ॥
जाई जिणावंबाई ताई सव्वाई वंदामि ॥

“Whatever Tīrtha there is

In heaven, in the nether world, in the
world of men,

As many as there are images of Jainas
Those all do I adore.”

After this comes a *Śakraslhava*, or one of the prayers[†] addressed by Śakra to the Tīrthamkara—

नमुत्थणं, अरिहंताणं, भगवंताणं, आईगराणं,
तित्थयराणं, सयं संबुद्धाणं, पुरिसुत्तमाणं, पुरिससीहाणं,

[†] Prayer, in the sense in which the word is used by modern Western nations, influenced by Christian ideas, can hardly be said to exist in the Oriental rituals. With them it is merely a work of religion, a good action prescribed as a test or sign of devotion, the performance of which operates—if not always as a mere charm, at least as a merit, to win by its acceptableness the favour of the god. Hence its publicity and prescribed formulae. Even later Judaism did not entirely escape from the temptation thus to make prayer, as well as almsgiving and fasting a work of “righteousness,” and so to court publicity and use repetitional forms rehearsed by rote (*Matt.* vi, 5, 6, and *Conf. Dykes, Manifesto*,

पुरिसवरपुंडरीआणं, पुरिसवरगंधहृत्पिणं, लोगुत्तमाणं,
 लोग नाहाणं, लोग हिआणं, लोग पईवाणं, लोग पज्जो-
 अ गराणं, अभयदयाणं चखुदयाणं, मग्गदयाणं, सर-
 णदयाणं, बोहिदयाणं, धम्मदयाणं, धम्मदेसयाणं, धम्म-
 नायगाणं, धम्मसारहीणं, धम्मवर चाउरंतचक्कवट्ठीणं,
 अप्पडिहयवरनाणं, दंसणधराणं, विअट्ठउमाणं,
 जिणाणं जावयाणं, तिन्नाणं तारयाणं, बुद्धाणं बोहयाणं
 मुत्ताणं मो अगाणं, सब्बचूणं, सब्बदरिसिणं, सिव
 मयल मरुअ मणंत मखय मव्वा बाह, मपुणराविति
 सिद्धिगई, नामधेयं, छणं संपत्ताणं नमो जिणाणं,
 त्रियभयाणं, जेअअईआसिद्धा जेय भविस्संत णागए
 काले संपइअ वट्टमाणा सव्वेतिविहेण वंदामि ॥

After the above follows the *Māgadhi mantra*—

जावंति चेइआइं ॥ उट्ठेअ अहेय तिरिअ लोएअ ॥
 सव्वाइं ताइं वंदे ॥ इहसंतो तत्थ संताइं ॥

p. 375). In striking contrast, and as if recognising that prayer belongs so characteristically to the spiritual and personal side of religious life and is of its own nature so free as to be incompatible with prescriptions, we find, among the minute regulations by which all other parts of Hebrew worship were ordered, no instructions either for the public or private petitions of the people (Conf. Branne, quoted by Stier, *Heden Jesu on Matt. vi. 5*). Yet we know that among them prayer in its true sense was cherished as a spontaneous and essential feature of their religious life. With the Śrāvaka and Buddhists, who ignore a personal overruling God, prayer in the sense of genuine adoration or petition would be incongruous. Their "vain repetitions" are mere charms supposed to act, in some way or other, as *opera operata*, to shorten or tend to shorten the weary round of inconceivably numerous transmigrations that lies before even the most devout before he can reach *nirvāṇa*. Social or family prayer does not of course exist, in any true sense, outside the Christian and Jewish religions.

Next, he says,—

इच्छामि खमासमणो &c.,

as before. Then in *Māgadhi*—

जावंत केवि साहु ॥ भरहेरवय महाविदेहेअ ॥
सञ्चेसि तेसि पणउं ॥ तिविहेण तिदंडविरयाणं ॥

And next, the Sanskrit prayer called *Pañcha-paramēśhī* namaskāra or *Namōrhat*,—

नमोऽर्हन्तिद्वाचार्योपाध्यायसर्वसाधुभ्यः ॥

This is followed by the *Sthavana*, a *Māgadhi* hymn—

उवसग्ग हरं पासं ॥ पासं वंदामि कम्म घण मुक्कं ॥
विसहर विस निन्नासं ॥ मंगल कल्लाण आवासं ॥ १ ॥
विसहर फुलिंगमंतं ॥ कंठे धारेइ जो सया मणुउं ॥
तस्स गह रोग मारी ॥ दुइ जरा जंति उवसामं ॥ २ ॥
चिठ्ठनुदूरैमंतो ॥ तुम्भप्पणामो विबहु फलो होइ ॥
न रतिरिएसु विजीवि ॥ पावंति न दुखदो गच्चं ॥ ३ ॥
तुह सम्मत्ते लद्धे ॥ चिंतामणिकप्प पायवप्पहिए ॥
पावन्ति अविग्घेणं ॥ जीवा अयरामरं ठाणं ॥ ४ ॥
इअ संथुउं महायस ॥ भत्तिप्पर निप्परेण हिअएण ॥
तादेव दिज्जबोहिं ॥ भवे भवे पास जिणचंद ॥ ५ ॥

After it he repeats the *Pranīdhāna*, sitting in the *Muktāsukti* posture, in which he holds his joined hands above the level of his forehead :—

जयवीराराय जगगुरु ॥ होउ ममं तुहप्प भावउं भयवं ॥
भवतिव्वेउ मग्गरणु ॥ सा रिआ इइ फलसिद्धी ॥ १ ॥

लोगविरुद्धचाउ ॥ गुरुजणपूजा परत्थकरणंच ॥
 सहगुरु जीगो तव्वय ॥ ससेवणा आभव मखंडा ॥ २ ॥
 वारि जइ जइविनिआणं ॥ बंधणं वी अराय तुह सम ॥
 तह विममंहुज सेवां ॥ भवे भवेतु ह्यचलणाणं ॥ ३ ॥
 दुखखउ कम्मखउ ॥ समाहि मरणंच बोहिलाभोअ ॥
 संपजउ महएअं ॥ तुह नाह पणाम करणेणं ॥ ४ ॥
 सर्व मंगल मांगल्यं ॥ सर्व कल्याण कारणं ॥
 प्रधानं सर्व धर्माणां ॥ जैनं जयति शासनं ॥ ५ ॥

Next comes the *Māgadhi mantra*—

अरिहंत चेइआणं ॥ करेमि काउस्सग्गं ॥
 वंदण वत्तिआए ॥ पूअण वत्तिआए ॥ १ ॥
 सक्कार वत्तिआए ॥ सम्माण वत्तिआए ॥
 बोहिला भवत्तिआए ॥ निरुव सग्ग वत्तिआए ॥ २ ॥
 सद्धाए, मेहाए, धिईए ॥ धारणाए, अणुप्पेहाए ॥
 वट्टमाणीए, ठामिकाउस्सग्गं ॥ ३ ॥

अन्नत्थ उससिएणं, नीससिएणं, खासिएणं, छीएणं,
 जंभाइएणं, उड्डुएणं, वायनीसग्गेणं, भमलिए पित्तमु-
 त्थाए सुहुमे हिं अंगसंचालेहिं, सुहुमेहिंखेलसंचालेहिं,
 सुहुमेहिंदिट्ठि संचालेहिं, एवमाइएहिं आगारेहिं,
 अभगोअविराहिउ, हुब्बिमेका उस्सग्गो, जाव अरि-
 हंताताणं भगंवताणं, नमुक्कारेणं, नपारेमि, तावकायेणं
 ठाणेणं, मोणेण, जाणेणं अप्पाणं वोसिरामि ॥

He then rises and stands erect in the *Jina-
 mudra*, with the toes 4 fingers apart, and heels
 3, with the palms of the hands towards the

thighs, and in this posture he mentally repeats the Mâgadhi *naukâra*, viz. :—

नमो अरिहंत्ताणं, नमो सिद्धाणं, नमो आयरिआणं
नमो उवञ्झायाणं, नमो लोए सव्वसङ्खिणं, एसो पंचनमु-
क्कारो सव्व पावपणासणो, मंगलणंच सव्वेसिं, पढ-
मं हवइ मंगलं ॥

After this he repeats part of a Mâgadhi *Thui*. (Sans. : *sthruti*), such as—

कल्लाणकंदं पढमं जिणिंदं ॥ संतिंतउ नेमिज्जणं
मुणिंदं ॥ पासं पयासं सुगुणिक्कठाणं ॥ भत्तीय वंदे सिरि-
वद्धमाणं ॥

Next, he salutes the Tirthamkara in such songs as he may choose. And, lastly, he strikes the *jayaghaṇṭā* or bell and retires from the *maṇḍapa*, exclaiming *Avassahi* (Sans. *Āvishyā-mi*), i.e., 'let me enter' the outer world. Here ends the morning *pūjā*.

The second or noon *pūjā* begins about 10 o'clock A.M., when the Pūjāri enters the temple after having bathed in his own house ; or at the temple if there is provision there for so doing.

In bathing, the following rules are to be observed :—He must sit facing the east ; wash the ten *kakāvalis* or members of the body, the names of which begin with *ka*, viz.,—the two ears (*kāṇ*), the two wrists (*kāṇḍā*), the two ankles (*kāṇḍā*), the two armpits (*kaksha*), neck (*kaṇṭha*), and loins (*kaṭi*). He should then rub his body with a clean

white cloth and enter the temple with a vessel containing water to wash his feet before entering the *mandapa*; he dries his feet on the mat outside and then enters the shrine, exclaiming *nissaki*. He wears the *uttarāsana* or upper cloth folded into eight plies, with the end of which he ties up his mouth to prevent his breath polluting the image.

On entering he washes the stone (Guj. *orōsiyō*), on which the *kēsari* is prepared. He puts new *kēsari* on it and rubs it with a piece of *chandau* or sandalwood. Some *barās* is also mixed with it, and the whole paste is collected in a cup. A part of this is also taken in a smaller cup, and from this the Pūjāri marks the four parts of his body; forehead, neck, breast and navel. The larger cup of sandal paste he puts on a brass tray, together with incense, flowers, &c., and enters the garbhagṛiham or shrine. There he puts the tray aside.

He then removes the old flowers, and dusts the image with a *mōrpiñchī* (Sans. *mayūra-pucchīha*), a soft brush, formed of peacock's feathers. Then he dips a cloth in water, and wipes the image to remove the previous day's sandal paste. To places where the saffron adheres he applies a *Vāḷakuñchī*, or brush, formed of *Uśīra* roots.* Thus the idol is cleansed of all

* *Uśīra*, the root of a fragrant grass, *Andropogon mauritium*.

the saffron of the previous day. *Pañchāmṛita* is then prepared of milk, curd, *ghé*, water, and candied sugar. This preparation is taken in a *kalaśa*—a vessel like a teapot without handle—and poured over the image; on ordinary days a *kalaśa* with one hole in the nozzle is used; on festival and other sacred days, one with a rose having 108 holes is employed. After pouring on the *Pañchāmṛita* he takes pure water in another *kalaśa*, and pours it over the image with the Sanskrit *mantra* :—

क्नातस्याप्रतिमस्य मेरुशिखरे शच्याः विभोः शैशवे
 रूपालोकनविस्मयाद्वतरसभ्रान्त्या भ्रमच्चक्षुषा ॥
 उन्मृष्टं नयनप्रभाधवलितं क्षीरोदकाशंकया
 वक्त्रे यस्य पुनः पुनः स जयति श्रीवर्द्धमानो जिनः॥१॥
 हंसांसाहतपद्मेणुकपिशक्षीरार्णवांभो भूतैः
 कुम्भैरप्सरसां पयोधरभरप्रस्पर्द्धिभिः कांचनैः ॥
 येषां मंदररत्नशैलशिखरे जन्माभिषेकः कृतः
 सर्वैः सर्वसुरासुरेश्वरगणैस्तेषां नतोहं क्रमात् ॥ २ ॥
 अर्हद्वक्त्रप्रसूतं गणधररचितं द्वादशांगं विशालं
 चित्रं बह्वर्थयुक्तं मुनिगणवृषभैर्द्वारितं बुद्धिमद्भिः ॥
 मोक्षाग्रद्वारभूतं व्रतचरणफलं ज्ञेयभावप्रदीपं
 भक्त्या नित्यं प्रपद्ये श्रुतमहमखिलं सर्वलोकैकसारं॥३॥
 निष्कंपव्योमनीलद्युतिमलसदृशं बालचंद्राभदंष्ट्रं
 मत्तं घंटारवेण प्रसृतमदजलं पूरयन्तं समन्तात् ॥
 आरूढो दिव्यनागे विचरति गगने कामदः कामरूपी
 यक्षः सर्वानुभूतिर्दिशतु मम सदा सर्वकार्येषु सिद्धिं॥४॥

Taking three different *aṅgaluharas* (towels), he wipes the image three successive times. Then he washes the throne or pedestal on each side of the image; this is called *pōthōkarava*. He next washes his hands, and taking the sandal paste he marks the image in the nine places (*aṅgas*) above indicated in the morning *pūjā*; with the remaining sandal he describes figures on the image. While marking it with sandal paste, he repeats the following Gujarātī *mantra* :—

जल भरि संपुट पत्रना जुगळीक नर पूजंत
 ऋखभचरणअंगूठडे दायक भवजलअंत ॥ १ ॥
 जानुबलें काउसग रद्दा विचर्या देशविदेश
 खडांखडां केवळ लह्युं पूजो जानु नरेश ॥ २ ॥
 लोकांतिकवचने करी वरश्या वरशीदान
 करकंडे प्रभु पूजतां पूजो भवि बहुमान ॥ ३ ॥
 मान गयुं दो अंसथी देखी विरज अनंत
 भुजाबले भवजळतर्या पूजो खंध महंत ॥ ४ ॥
 सिद्ध शल्या गुण ऊजळी लोकांतिक भगवंत
 वशिषा तिण कारण प्रभु भवि शिर शिखा पूजंत ॥ ५ ॥
 तीर्थकरपद पुण्यथी विभुवनजन सेवंत
 विभुवनतिलकसमा प्रभु भालतिलक जेवंत ॥ ६ ॥
 सोल पहोर दई देशना कंठविवरवरतुल्य
 मधुरध्वनि सुरनर सुणे तिण गले तिलक अमुल्य ॥ ७ ॥
 हृदयकमल उपसम बळे वाळ्या राग ने द्वेष
 हेम दहे वनखंडने हृदयतिलक संतोष ॥ ८ ॥

रत्नतुल्य गुण उजळी सकळसगुणविसराम
नाभिकमळनि पूज्यना करता अविचल धाम ॥ ९ ॥
उपदेशक नवतत्त्वना तिण नव अंग जिणंद
पूजो बहुविध रागसुं कहे सुभ वीर मुणंद ॥ १० ॥

The tenth verse is repeated with the hands folded.

After this follows the *pushpapūjā*, or the worship by flowers. The Pūjārī takes the flowers from the tray brought with him, and throws them on the image with the Gujarātī *mantra* :—

प्रणित ध्याने सद्गति होवे पूजाथि केम नवि होय
सुमनसभावे दुर्गता पूज्यपंचाशक जोय ॥ १ ॥
शतपत्रीवर मोमरो चंपक जाय गुलाब
केतकि दमणोबोलसरी पूजो जिन भरि छाव ॥ २ ॥
केतकि जाय ने मालती फुले गुंथी माल
प्रभुजिने कंठे जडावतां वरिये शिववरमाल ॥ ३ ॥

He throws flowers also on the nine members above enumerated ; and, if there is a garland, he puts it round the neck of the image ; the *dhūpa* is then presented with the Gujarātī *mantra* :—

पावक दहे सुगंधकुं धूप कहावत सोय
उखेवत धूप जिणंदकुं करमदहन छिण होय ॥ १ ॥
धूप उखेवत जे जना प्रभु आगळ बहु मान
दुर्गंधा दूरे टळे पामे अमरविमान ॥ २ ॥

Next, the *dīpa* (lamp), is presented with the Gujarātī *mantra* :—

केवळ ज्ञानपयावरु जेम लहे लोक
तेम पूजा द्रव्यदीपनी करतां शिव पणु होय ॥ १ ॥
जगदीपक प्रभुदीप जे करतां भावो जेह
अवराणु जे अनादिनुं ज्ञान लहो निजदेह ॥ २ ॥

After each act of worship with its particular *mantra*, a general *mantra* is uttered in Sanskrit :—

ओं ह्रीं श्रीं परमात्मने परमपुरुषाय परमेश्वराय
अनन्तानन्तज्ञानशक्तये जन्मजरामृत्युनिवर्णाय श्रीमत्
जिनेन्द्राय जलं चन्दनं पुष्पं धूपं दीपं अक्षतं नैवेद्यं
फलं अजामहे स्वाहा.

After this he waves the *chāmara* before the image, fanning it ; and then he comes out into the *mandapa* and on the *Bhūjat* (a small low table) or *bhāṇḍar*, he makes the *akṣhatapūjā* as in the morning service with the Gujarātī *mantra* :—

अक्षयफललेवा भणी अक्षतपूजा उदार
आभवं पण नविक्षय हुवे राजरीधभंडार ॥

He then offers fruit (*phala*) on the *svastika* with the Gujarātī *mantra* :—

फलपूजाकरतां थकां सफल करो अवतार
फल मागु प्रभुआगले तार तार मुज तार ॥
जसफल ओपम जग नहि पांग्यापाछि नहि अंत
अव्याबाध अचल अरज मागुं शिवअनंत ॥

Next he offers *nairṛdyā* on the *Siddhasāilya* with the Gajarāti *mantra* :—

हवे नैवेद निवेदना कजि जिमहलीराय
भवनिवेद प्रभुमुखे करतां शिवमुख थाय् ॥

Then follows the *Chaityavandana* as in the morning *pūjā*, after which he retires saying, *ārissahi*, 'Let me enter' the outer world. Then the lamps are put out, and the temples shut.

The evening *pūjā* is a very short one. It begins between 5 and 6 P.M., when the *pūjāri* after his afternoon meal enters the temple pronouncing the indispensable *nissahi*. He then lights the lamp and performs the *dhūpapūjā* and *drati*—the latter consisting of the waving of a lamp of five wicks before the image. Then follows the waving of the *maṅgaladīpa*, a lamp lighted with oil and wick. Music is at this time played by the *Bhōjākas* or others in the *mandapa*. The *pūjāri* then retires saying, 'ārissahi.' This concludes the evening *pūjā*. Every time he comes in or goes out he strikes the *ghaṇṭā* for joy.

Of the sacred days of the Jāinas, the *Chhaccachhari* or *Pojjushana* begins on the 12th day of the *Kṛishṇapaksha* of *Śrāvaṇa* and ends on the 4th of the *Śuklapaksha* of *Bhādrapad*. During the first 7 of these 8 days the *Kalpasātra* or sacred code of the Jāinas is read and explained to the *Śrāvakas* by the priests.

The last day is confession-day, when it is considered imperative on every strict Jain to make *chhavvashahari* or confession to a priest; hence this last day is so called from this. This confession is called *Ālavana* (Sans. *ālapana*, to speak, i.e. confess). *Ālavana* or confession with them, however, does not consist of any enumeration of special sins committed; but the Śrāvaka simply mentions the various classes of sins, and asks forgiveness in the following *mantras* :—

आलोउं—

इच्छाकारेण संदिसह भगवन् देवसिअं आलोउं
इच्छं ॥ आलोएमि ज्ञो मे देव सिउं ॥ इति ॥

अथ सात लाख—

सात लाख पृथिवि काय ॥ सात लाख अप्प काय ।
सात लाख तेउ काय ॥ सात लाख वाउ काय ॥ दश लाख
प्रत्येक वनस्पति काय ॥ बे लाख बेद्री ॥ बे लाख तेरेंद्री
बे लाख चौरिंजी ॥ चार लाख देवता ॥ चार लाख
नारकी ॥ चार लाख तिर्यंच पंचेंद्री ॥ चौद लाख मनुष्य
एवंकरे ॥ चौरासी लाख जीवा योनी माहिं ॥ माहरे
जीवे जे काइ जीव ॥ हपयो होय हाणाव्यो होय ॥ हणा-
ता प्रत्ये अनुमोद्यो होय ॥ ते सब्बे हुं मन वचन कायाए
करी ॥ मिच्छामि दुक्कडं ॥ इति

अथ अटार पापस्थानक—

पेहेले प्राणातिपात ॥ बीजे मृषावाद, त्रीजे अदत्तादास
चोथे मैथुन, पांचमे परिग्रह, चठे क्रोध, सातमे मान.

आठमे माया, नवमें लोभ, दशमे राग, इग्यारमे द्वेष,
बारमे कलह, तेरमे अभ्याख्यान, चौदमे पैशून, पन्चरमे
रति अरति, सोलमे परपरिवाद, सत्तारमे मायामृषावाद,
अठारमे मिथ्यात्वशल्य, ए अठार पापस्थानमां हिं मारे
जीवे जे कोइ सेव्युं होय ॥ सेवराव्युं होय, सेवतां प्रेते
अनुमोयुं होय, ते सव्वे हुं मन वचन कायाए करी ॥
तस्स मिच्छामि दुक्कडं ॥ इति ॥

अथ सव्वस्सवि —

सव्वस्सवि देवसिअ दुच्चित्तिअ ॥ दुम्भासिअ दुच्चि-
ट्ठिअ ॥ इच्छाकारेण संदिसह भगवन इच्छं ॥ तस्स
मिच्छामि दुक्कडं ॥ इति ॥

On this day the *Kalpasūtra* is read from beginning to end without comment of any kind.

Of the other seasons the *Kārttikini* festival begins on the 7th of the *Kṛishṇapaksha* of *Kārttika*, and lasts till the full-moon.

Phālgun-chaumāsuh lasts from the 7th of the *Kṛishṇapaksha* of *Phalguna* till the full moon following. *Āshāḍha-chaumāsuh* is from the 7th of the *Kṛishṇapaksha* of *Āshāḍha* to the full-moon of that month. The *Āmbilāṇi Olī* in *Āsvina*, from the 7th of the *Kṛishṇapaksha* of *Āsvina* to the following full-moon. The *Āmbilāṇi Olī* in *Chaitra* from the 7th of the *Kṛishṇapaksha* of *Chaitra* to the full-moon of that month.

It is incumbent on all *Śrāvakas*, whether they attend to daily services in the temples or

not, to observe these days. They also go to the *Upāsaras* or monasteries to hear the *Āṅgas* of the *Kalpasaṁhita* read.

They worship the *Siddhachakra* on these days. On a small silver or brass stand are four figures in relief seated cross-legged like the Jainas, one in the centre, and four round the circumference. Between the latter are the words *Darśana*, *Jñāna*, *Chaitra*, and *Tapas*. The five figures represent the five orders of Jaina saints—first, the Arhat in the centre; second, the Siddha above; third, the Āchārya to the worshipper's right; fourth, the Muni or Sādhu to his left; and fifth, the Upādhyāya below.

By the more rigid Jainas fasting is observed on these days. There are several kinds of fastings.—(1), *Upavāsā*, of which, again, there are two divisions—*Chauvihār* and *Tēcikār*—the former is abstinence from food and water, and the latter from food and taking water that has been boiled and cooled, during daylight after 10 A.M. and before sunset; (2), *Ēkāsana*, in which he may eat as much as he likes, sitting on one *āsana*. Vegetables, either cooked or raw are prohibited. He must eat only grain, cooked of course, and drink water that has been boiled and cooled; (3), *Ambil*, in which he eats his usual food, seated on one *āsana*, but must not taste oil and ghl or fatty substances; (4), *Nīrī* in addition to *Ambil*, he may eat sour substances; (5), *Bē-āsana*, is the same as *Ēkāsana*.

but in this he may eat twice ; (6) ; *Chhat*—like *Upavāsā*, this is of two kinds—*Chauvihar* and *Tēvihār* ; the former is abstaining from food and water for two days, and the latter is abstaining from food alone for the same period ; (7), *Aṭṭam*, is similar to the preceding, but the abstinence continues for three consecutive days. And thus the fasts may be observed from 4, 5, 6, 7, &c., consecutive days to a month. A fortnight's fast is called *Pakṣhamāṇa*. Fasting for a month is called *Māsakamāṇa*.²

II.—GACHCHHAS.

The Jaina *Gachchas* are 84 in number, but only 8 of them now exist in Gujarāt :—*Viśā Ūsva*, *Daśā Ūsva*, *Viśā Srīmāli*, *Daśā Srīmāli*, *Viśā Pūrva*, *Daśā Pūrva*, *Viśā Māru*, and *Daśā Māru*. In *Kāthiāwāḍ* the *Viśā Gachchhas* intermarry with the *Daśā Gachchhas* ; but in *Aḥmadābād* *Viśās* marry only with *Viśās*, and *Daśās* only with *Daśās*. Each caste has its own *Dēvī* or goddess. There are also two goddesses for each family—a *Jñātīdēvī* or caste goddess, always worshipped in the houses, and a *Kuladēvī* or family goddess, worshipped in separate temples ; sometimes these latter goddesses are also placed in the temples of the *Tirthaṅkaras*.

The *Kuladēvī* or family goddess of the

² For the information contained in this paper I am indebted to the kindness of Dholka Hakim Chand Dalāl, and his son Dīhyābhai Dholā Dalāl.

Viśṇu Uśvas is U ś h â d ê v ī, seen on the right-hand side of the entrance of Haṭṭising's temple at Ahmadâbâd.

Every Tīrthaṅkara has two female attendant spirits, one a *Dēvī*, and the other a *Yakshī* or *Yakshaṇī*. To each also a sacred tree (*vṛiksha*) is assigned, and a *Yaksha*. The following is a list of the *vṛikshas*, *yakshas* and *yakshaṇīs* belonging to the several Tīrthaṅkaras¹⁰ :—

¹⁰ For these and other details, See *Ratnasāra*, bhāg. 2pp. 706ff.

<i>Tīrthoṅkara.</i>	<i>Vīkṣha.</i>	<i>Yaksha.</i>	<i>Yakṣaṇī.</i>
1. Rishabhanātha.	Vata.	Gómukha.	Chakrēśvari.
2. Ajitanātha.	Śāla.	Mahāyaksha.	Ajitalālā.
3. Sambhavanātha.	Prayāla.	Trimukha.	Darītārī.
4. Abhinandanātha.	Prīyaṅga.	Nāyaka.	Kālīkā.
5. Sumatinātha.	Sāla.	Tumbura.	Mahākālī.
6. Padmaprabhanātha.	Chhatra.	Kusuma.	Śyāmā.
7. Śupārśvanātha.	Śirīṣṭha.	Mataṅga.	Śāntā.
8. Chandraprabhanātha.	Nāga.	Vijaya.	Bhṛīkuṭī.
9. Subuddhi or Pushpa dantānātha.	Sālī.	Ajita.	Satārakā.
10. Sītanātha.	Prīyaṅga.	Brahmayaksha.	Asōkā.
11. Śreyāśanātha.	Nanduka.	Yakshōṭa.	Mānavī.
12. Vāsapējyanātha.	Paṭula.	Kumāra.	Chandā.
13. Vimalanātha.	Jambha.	Shatānukha.	Viditā.
14. Anantanātha.	Asōka.	Pātāla.	Aṅkuṣā.

Tīrthamākara.

15. Dharmanātha.
16. Śāntinātha.
17. Kunthunātha.
18. Ara or Arhanātha.
19. Mallinātha.
20. Munisuvratānātha.
21. Naminātha or Niminātha.
22. Nūminātha.
23. Pārsvanātha.
24. Mahāvīra or Vardhamāna.

<i>Trīkṣha.</i>	<i>Yakṣa.</i>	<i>Yakṣaṇi.</i>
Dadhīparpa.	Kimnara.	Kandarpā.
Nandi.	Garuda.	Nirvāṇi.
Bhilaka.	Gandharva.	Balā.
Ambā.	Yakṣhēṣa.	Dhārīṇi.
Aśoka.	Kubera.	Dāraṇapriyā.
Chāmpaka.	Varuṇa.	Naradattā.
Vakula.	Bhṛikuṇi.	Gāndhārī.
Vēṭasa.	Gōmēdha.	Ambikā.
Dhātakī.	Pārsvayakṣha.	Padmāvatī.
Śāla.	Mātunga.	Siddhāyikā.

Sarasvatî is called the *Sāsana-lévi* of all the Tirthaṅkaras.

III.—ŚRĪPŪJYA.

Every *Gachchha* has a *Śrīpūjya* or head priest. For those *Gachchhas* which exist only in name there are no *Śrīpūjyas*; but all existing *Gachchhas* have head priests. These are appointed by the previous *Śrīpūjya* during his life-time, or in case this is not done, he is appointed by the *Śrāvakas*. Formerly only *Samvêgis* were chosen as *Śrīpūjyas*. But the office now-a-days carries much pomp with it, the head priest having a regular establishment of horses, attendants, &c. For this the *Samvêgis* despise the office, and now only *Jatis* are chosen to the position. The duties of a *Śrīpūjya* are to buy *Brâhmaṇ* boys, and instruct them in the Jain religion, rearing them as *Jatis*, and to send them to preach the Jain religion to the public. These *Śrīpūjyas* themselves go in circuit, discourse with the *Śrāvakas*, and convert people.

IV.—SAMVÊGIS AND YATIS.

The *Yatis* or *Jatis* are ascetics or devotees, analogous to the *Brâhmaṇa Sannyâsis*. There are two classes of these among the Jains—*Samvêgis* and *Jatis*.

Samvêgis are *Śrāvakas* or born Jains, who, in old age, or at any time they like, renounce the world and become *Samvêgis*. They do not

receive ordination, as the Jatis do, from their Śrīpūjya or head priest. They themselves become so at their pleasure. The Sāmvēgi is initiated thus—He is conducted out of the town by crowds of Śrāvakas with music and joy; he is placed beneath a tree having milky juice, generally the Baniyan, *Vad* or *Picus Indica*, and there, surrounded by a circle composed exclusively of Sāmvēgis, who pull out the hairs of his locks in five pulls;¹¹ applying camphor, musk, sandal, saffron, and sugar to the place. He is next stripped naked and placed before another Sāmvēgi who pronounces this *mantra* in his ear:—

करोमि भंतेसाभाइयं, सावज्जं जोगं पच्चखामि जाव
(जीवेण तिविहेण तिविहेण) मणेणं वायाए, काएणं
न करोमि, न कारेवेमि तस्स भंते पडिकमामि, निदामि
गरिहामि, अप्पाणं वासिरामि, इति ॥¹²

These Sāmvēgis avoid all pomp, live on alms, put on dyed clothes, have no fixed dwelling places, but wander about the country, preaching to the public about the Jaina religion and making converts.

¹¹ In the *Parīvanātha Charita*, *Parīvanātha* is described as tearing five handfuls of hair from his head on becoming a devotee. Conf. Delamaine, *Trans. Roy. Asiat. Soc.*, vol. I, p. 433.

¹² This same *mantra*, except the part enclosed in brackets, is repeated daily by every Śrāvaka before beginning his prayers. For the bracketed portion he substitutes—निअयं, पञ्जुवसामि, दुविहिंतिविहेण ॥

After becoming *Saṁvêgis*, they pull out hair from their heads in five locks also once a year, on the day of *Chhateckhari*; and they may do so at any other time they choose. These *Saṁvêgis* are the only Jaina *Saṁyâsis* in the true sense of the word.

The second class—*Jatis*, are more numerous than the former. The *Jatis* are sometimes the children of *Wâpiyas* or *Kuṇbis*, who often devote them from their infancy; now-a-days the children of poor *Brâhmanas* are bought largely for this purpose; and occasionally they are dedicated in consequence of vows made by *Wâpiyas* without children, who promise their first-born to their *Śrîpūjya* or high priest, in hopes of obtaining further posterity. Whilst young the *Jati* is placed under a *Guru*, for whom he performs many domestic services. At a proper age he is initiated in the same way as the *Saṁvêgi*, only his hair is not pulled out in five locks. His *Guru* takes only five hairs for form's sake, and his head is afterwards clean shaved. Instead of a *Saṁvêgi*, his *Guru* pronounces the initiation *mantra* in his ear. He then receives the cloth of a *Jati*—a pure white cloth (Guj. *chalota*, Sans., *chîvra*)—of a yard and a half for his loins, one of two and a half yards for his head, a *kambali* (Sans. *kambala*) or country blanket for his body, a *tripuṇi* or waterpot, a plate or *pâtra* for his victuals, a cloth to tie them up in, a black rod (*daṇḍa*) to

guard himself from hurt but not to injure others, and a *rajuharaya* or besom (Guj. *ḥgha*), to sweep the ground with. He does not return to his Guru's residence till the next day. He lives on charity, and procures his food ready dressed from the houses of Śrāvakas, Brāhmanas or others. He may purchase dressed food, but may not dress it for himself; he must not eat or drink while the sun is below the horizon; he must abstain from all roots, as yams, onions, &c., and from butter and honey (*mādvighu*, *mālhu*, *mākha*, and *mud*). The Jatis wear loose clothing, with their heads bare, and their hair and beards clipped; and they ought never to bathe; but now-a-days they do so. Sometimes they live together in *pāsālas* (*pāsādaśālas*), and ever after a Jati has left one of these, he yields a sort of allegiance to the Guraji or head of the Pāsala.

The Jatis are not Sannyâsis in the real sense of the word. They are fond of pomps, silver and bronze vessels, and cloths with ornamental borders. Many of the Jatis are traders, and always carry money with them. They neglect *pāṇa*; though it is their duty to read and expound the Jaina Śāstras to the Śrāvakas at the temples, they never perform any of the religious ceremonies. Some Jatis have concubines, whom they seclude in villages, but do not bring into the larger towns. Morally they are not a good lot.

V.—THE GIRNIS OR NUNS.

Girṇīs or *Sāḷhīs* are the nuns of the Jains. A girl, according to their *Smṛitis*, must at least have attained the age of nine to become a *Girṇī*; but practically the age at which they become nuns is between 15 and 17. They become *Girṇīs* with the permission of their guardians; if married the woman must obtain the permission of her husband, in which case the latter can marry again; but these rules are not always observed. Thus a girl, a married woman, as well as a widow, may become a *Sādhvī*. If once she becomes a nun, she must continue so throughout life.

The place where the nuns live is called an *Upāsara*. According to the *Sāstras* not less than three nuns must occupy an *Upāsara*; but when there are only two nuns, the rule is not considered broken. There is a head nun in every *Upāsara*, called the *Pravartini*. She is appointed by the *Āchārya*. One of the *Girṇīs* is chosen to that post on the ground either of long residence in the *Upāsara*, or of learning, or of austerity. The *Girṇī* appointed *Pravartini* on account of her learning is called *Subathavirā*, (Sans. *Śrutasthavirā*); if on account of age, *Vayathavirā*; if on account of austerity, *Tapathavirā*. The *Girṇīs* wear four cloths, an outer one called *kapaḍa*, a nether cloth called *sāḍa*, a *laṅgya* or *laṅgōṭhi*, and a *chauḷī* or bodice. *Kambalas*, or woollen blankets,

and *āsuras* they carry for covering themselves and sitting upon. They also carry a stick called *daṇḍa* or *daṇḍo*.

When they go out they wear a *mohopti* (Sansk. *mukhagupti*), or mouth-band. They perform *Pratikramana*, or the repetition of prayers twice a day; go and listen to the *Āchāryas* discourses; examine their clothes twice a day, and carefully remove any vermin. This is called *Padilihana*. When one of them perceives an insect she must not blow it out, lest it die, but remove it carefully, so as not to endanger its life. This they do before cowries called *Āchārya-sthāpanas* (or acting *Āchāryas*). They beg their meals, and may not cook,—for touching fire is strictly prohibited. The five elements are supposed to have life, and fire being an element has also life. Hence the objection to touch it.

When going to beg they carry three or five vessels placed in a wallet hung round the wrist. A cloth, folded more or less, according to the season, is thrown over the wallet. This cloth is called *Palla*; in summer it is folded into two, in the dewy season into four, and in the rainy season into five. They beg every day, except on fast days. In Ahmadābād they beg only from *Śrāvakas*' houses. In Northern India at any house. They receive hot water cooled from *Śrāvakas* for their drink. If anything is left after their meals, they mix it in sand, in order that it may not rot and breed insects.

Their bed is called *Santara*. It is made either of straw or a *kambalu*. In the rainy season they sleep on planks. Their night is divided into three parts, *yāmas* or watches. In the first watch they talk with the Śrāvikās. In the second *yāma* they sleep; and in the third *yāma* self-contemplation or *Sajyāūhāna* (Sans. *Savādhyayana dhyāna*) is performed. This however is very rarely done, except by the most learned; but in place of it they devote themselves to the recollection of what was taught them the previous day by the Āchārya.

VI.—THE ETERNAL TĪRTHAMKARAS.

Like the *Chiranjīvis*, or eternal existing sages of the Brāhmaṇa religion, the Jainas also believe in *Śāsvata* or eternal Tīrthamkaras. But while the Hindus have seven the Jainas have only four. Their names are :—

1. रिखभानन्द Rikhabhānanda.

2. चन्द्रानन्द Chandrānanda.

3. वारिखेण Vārikhēṇa.

and 4. वर्धमान Vardhamāna.

VII.—PĀRSVANĀTHA AND KAMATHA.

Kamathā, a sage, was practising austerities between the *Pañchāgni* or five fires, on the banks of the Ganges at Bānāras, when Pārsvanātha went to visit him. Pārsvanātha by his *Avadhijñāna*,¹³ perceived a serpent half-burnt in

¹³ There are three kinds of *Jñāna*, or knowledge, according to the Jainas—*Mati-jñāna*, or common knowledge :

the flames. He took out the log in which it was, and pronounced one *naukāra* over it. The serpent died at once, and became Dharaṇīndra of Pātāla. Kamaṭha by his austerities became Mēghamālā (cloud-garland). The rescue of the serpent by Pārśvanātha displeased Kamaṭha, and when Pārśvanātha was engaged in the *kausagya* meditation, Kamaṭha in the form of Mēghamālā, raised a fierce wind, with rain and hail. The flood reached to his nostrils. Dharaṇīndra, in remembrance of Pārśvanātha's previous favour, came and overcanopied his patron's head with his sevenfold hood. The goddess Padmāvatī took the form of a lotus, and raised Pārśvanātha up to the surface of the water. Dharaṇīndra assumed also a different shape and drove Mēghamālā away. The difficulty was thus removed, and Pārśvanātha reached *Kēvalajñāna*, when Kamaṭha came to him, and confessed his sin. He was pardoned, and afterwards became a Jaina.

This legend resembles that of the temptation of Buddha by Māra. It is often represented in the Jaina Caves of Elura.¹⁴

VIII.—ŌMKĀRA AND HRĪMKĀRA.

The *Ōmkāra* or the syllable *Ōm* among the Jainas, they regard as made up of five separate letters, *a + ā + s + u + m*,—these being the initial

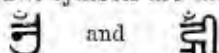
Śrutijñāna, or book knowledge; and *Avadhijñāna*, or foreknowledge. The latter is said to be the special possession of Tīrthāṅkaras.

¹⁴ See *Cave Temples*, p. 496, and pl. lxxxvi.

letters of the five sacred orders among them ;—*A* is *Arhat* ; *Ā*, *Āchārya* ; *S*, *Siddha* ; *U*, *Upādhyāya* ; and *M*, *Muni*. The sandhi by which they get *ôm* is $a + \acute{a} = \acute{a}$, $\acute{a} + \text{ś} = \acute{a}\text{ś}$; $\acute{a}\text{ś} + u = \acute{a}$, $u + \acute{m} = \acute{ôm}$. Thus *ôm* is obtained without reference to the fact that $\acute{a}\text{ś} + u$ can never become *ô*. Some substitute another *a* in place of *s*, and explain it as the initial letter of *Aśurīra*, a synonym of *Siddha*.

Hrīmkāra is a symbol, belonging to Pârśvanātha. *Hrī* is composed of the three letters *ha*, *ra*, and *i*, *ha* meaning Pârśvanātha, *ra*—Dharaṇīndra,¹⁵ and *i*—Padmāvati.

These syllables or symbols are often represented in coloured marbles inserted in the walls of the maṇḍapas of their temples. On the lines of the symbol are carved small figures in rock crystal and yellow and black stone of their saints. The symbols are thus written —



On the dot of the *ôm*, which is of black marble is a figure of an Arihant ; on the crescent, of yellowstone, is the *Āchārya* ; on the upper bar, of dark red stone, is the *Siddha* ; on the second bar, of yellow stone, is the *Upādhyāya* ; and on the lower turn of the symbol, of blackmarble, is the *Muni*.

On the *Hrīmkāra* symbol, the whole twenty-four Tīrthamkaras are represented in their appropriate colours. Thus on the *anuvāda* are

¹⁵ For these names see preceding note on Pârśvanātha.

two small squatted figures in black; on the yellow lunule are two in white; on the upper horizontal stroke are two in red; on the next two bars are six each and one at the curve on the left, all yellow; on the short horizontal stroke of the *r* is one, another at its junction with the downstroke, and a third in line with these two on the downstroke of the *h*; and lastly there is one on the vertical stroke of the *i*, opposite the upper bar, and another opposite the lower horizontal stroke of the *h*;—in all twenty-four.

Among the Hindûs, the syllable *Ôm* is the *bijākshara*, or mystical symbol for Brahma; *Hrîm* and *Hrām* for Śaktî; and *Glām* for Gaṇapati.

I have just received from Dr. S. W. Bushell, of Pekin, a sketch of a Chinese copper medal, a little over 3 inches in diameter, with a foursided figure, filling the centre, the sides slightly curved inwards, and on each side of this a Sanskrit symbol; that above is *Ôm*; and below is *Hrîm*, to the right is *Hriḥ*; and to the left *Grāh*. The accompanying representation shows the position and forms of the symbols on the medal:—



The same syllables appear on both sides of the medal, and Dr. Bashell thinks it is probably Buddhist; and this can hardly be doubted. It is well known that the Buddhists, like the Hindûs and Jainas, attach importance to these mystic syllables. A full explanation of them would be most interesting.

Paṇḍit Bhagwānlāl Indrajī, Ph.D., suggests that it is a *yantra* of the Tantric Bauddha system, the four characters *Ōm*, *hrām*, *hrīm*, *hruṃ* representing the four Jñāna Buddhas usually figured on the four sides of a *stūpa*, the fifth (Viarôchana) being supposed to occupy the centre, and as he is unrepresented on the stūpas, so the symbol *hrah* is omitted on the medal. He reads the syllables on it *grām*, *hrām*, *hruṃ*, *hriḥ*, and supposes the first to be a mistake for *hrām*, which is the usual syllable.

The medal may belong to about the eleventh century A.D.

8. *Jalajātra*.

Jalajātra or the water festival, is performed on one of the three following occasions:—(1), at the consecration of a new Tirthaṃkara; (2), at the putting up of a new *dhvajasthamba*; and (3), on the prevalence of a plague. The main ceremony of the festival is to bring water to bathe the Tirthaṃkara.

On the day previous to the *Jātra* 108 pits are made in the sandy bed of a sacred river or near a tank; the water of the river or tank is made to

flow into these holes. On the *Jātra* day a procession starts from the place where the Tirthaṅkara is to be bathed, to the river or tank. Men and women in their gayest dresses, the former wearing red *pagadis*, with children seated on richly caparisoned horses to adorn the procession, go to the river with a large pot. Into this pot water from each of the 108 pits is poured. With music and in procession the pot is brought to the place from which the procession started. Then 108 married females with 108 small *kalasas* come and receive, each in her *kalasa*, a part of the water from the large pot. These 108 small *kalasas* are used in performing the *Abhishéka* of the Tirthaṅkara that is to be consecrated, or to the already consecrated Tirthaṅkara if the *Jātra* is performed in honour of the putting up of a new *dhvajasthamba*, or to avert a plague. Ceremonies are also performed by the priests, accompanied with *mantras* in the Maṇḍapa of the temple.

IX.—JAINA MARRIAGE.

Among Jainas, as among Brāhmins, it is strictly prescribed that girls should be betrothed before puberty. The average age at which they are thus given away is about ten years.

On the day previous to that fixed for the marriage, the parents or other near relatives of the bride and bridegroom invite their friends, and on the morning of the marriage-day a band of married women, mostly the relatives of

the bride, start from her house. One woman heads the procession, carrying in her hand a brass tray containing one cocoanut (*śrīphala*), seven betelnuts, seven dried dates (*kurjāra*), and a wooden cup containing *kuṅkuma*. She takes this tray on her left shoulder supporting it on her hand; over the right shoulder she lays a new *sādi*, called *ghāṭādi*. The party thus headed and with music playing before, go to a potter's, where the leading woman makes a *tilaka* mark on his forehead, and takes from him the earthen vessels required for the marriage ceremonies. The vessels commonly taken are seven *varaguḍis* or small painted pots, seven *rāmapūtras* or cups, one *maṭṭi* or big pot for the *Gaṇēśahōlāsa* or setting up of Gaṇapati. The party then returns to the house of the bride, and is received by a lady of the house. The latter meets them with *kuṅkuma* and *akṣatāḥ* in her hand, marks the forehead of the head-woman, and receives them all into the house. This reception is called *vadhāva*.

Next comes a Brāhmaṇ priest to perform the ceremony called *Gaṇapatiṭṭā*. A square spot is already chosen for it in the house where the *maṭṭi* or big pot brought from the potter is placed by the Brāhmaṇ. A square cloth is tied up as a canopy over the place. Two small earthenware cups perforated in the bottoms which are placed against one another, are suspended by a string under the middle of

this square cloth, and four cords attach it to the corners of the cloth. This is called the tying of the *ṭaṇī*. At the corners are also fastened two dried seeds, one of *miṇḍhal* and the other of *maidāsāṅg*.⁷ Into the *maṭli* or big pot placed below, the Brāhmaṇ puts *akṣhatāḥ* of *yaca* (rice), betel nut, money, *karjūra* (dried dates), *kaṃalakākāḍī* (dried lotus seed), and a red cotton string. The meaning of this is not known. The Brāhmaṇ priest repeats some *mantras* or *ślōkas* at his pleasure. At the end he repeats the Sanskrit *mantra* :—

सुमुहूर्त्तं, सुलग्नं, शिवं कल्याणं, आरोग्यं, निर्व्वि-
घ्नं शुभं भवतु

meaning, "May the marriage end happily without any obstruction in an auspicious *muhūrta*, *lagna*, conferring happiness and health on the pair."

This *mantra* is repeated after every rite connected with the marriage, and is, in fact, the only *mantra* known to the Jainas proper. The other *mantras* the Brāhmaṇ priest repeats at his pleasure. He then receives a *śakṣhiṇā* or fee. Here ends the *Gaṇapati-pūjā*. The visit to the Kumbhāra and the *Gaṇeśapūjā* are

⁷ *Miṇḍhal* (in Sans. *Madana*; Marāṭhī *Geṣaphala*), is the fruit of the *Randia dumetorum* (Lam.), and is also used in medicine as an emetic. *Maidāsāṅg* (Sans. *Acar-tani*; Marāṭhī, *Marachāṅga*), is the twisted pod of the *Helicteres Isora* (Linn.), which is also used medicinally. See Dymock's *Materia Medica of Western India*, pp. 338, & 91.

also performed by the bridegroom's party at his house.

After this *pūjā* the setting up of the *Mānikya-stambha*, which answers to the *Mahārta-stambha* of the Brāhmanas takes place. In the latter case the *Mahārta-stambha* is planted several days or even a month before the marriage; but among the Jaiuas the *Mānik thamb* is only placed on the morning of the marriage. To a log of a cubit's length of the *Khadira* tree (*Acacia catechu*), is tied a *vinḍhal* seed and betel leaf, by a red cotton string, technically called *nāḍu*; this is placed on the right side of the house with the same *māntro*, *Somahārtam* &c., as before. The priest then leaves, having received his *dakṣiṇā*.

Two *Pāṇḍinīs*—wives of Pāṇḍis, a class of inferior Brāhmanas among the Jaiuas, similar to the Bhōjaks—are then sent from the bride's house with two large pots, one containing butter and the other milk, with silk cloths tied over their mouths. The quantity of milk and butter sent depends on the wealth of the bride's father. The *Pāṇḍinīs* go with their pots to the bridegroom's house, and place them before him. All these ceremonies take place in the morning.

Before the noon meals begin a woman, often a relative of the bridegroom, leaves his house, taking a pair of silver anklets of the *Mārvāḍī* form, puts them on the bride, and takes her to

the house of the bridegroom. But when they are not related this latter visit is not paid.

After putting on the anklets a lady goes from the bride's house with a large bamboo basket containing odd numbers of all the sweetmeats, cakes, &c., prepared for the guests. She also carries with her a vessel containing milk and sugar (*Gaj. Kalāpīrasro*), one bronze tray containing scented powder, one *cāhḍi* or vessel full of *ghṛī*, and a *kāmsiyō* or brass spoon for dipping out the *ghṛī*. A brass stool is placed for the bridegroom, who is made to sit on it. Before him the lady places all that she brings with a certain amount of money, which, again, varies according to the circumstances of the bride's father. The lady, after doing this, returns to the bride's house. The meaning of this they do not seem to know; perhaps, as among the Brāhmins, it is merely an invitation to meals given to the bridegroom.

Then the mid-day meal is eaten. Later in the afternoon the bridegroom's procession takes place. He is dressed in a *jama* or rich gold-cloth, covering his whole person, an *uttarāsana* or upper garment made of gold-cloth, a *śūlu* or cloth worn in the form of a *Yajñopavīta*, a *chisṭ* or head-dress of the Surati fashion, and a veil of gold-thread called *śechhāb*. His shoes are also of gold-cloth. Thus dressed he mounts a horse richly capar-

sioned, and rides slowly through the bazâr to the bride's house. His relatives and friends and the guests invited, male and female, go in advance of him, with music playing before. The females sing as they proceed. With these rejoicings they reach the bride's house, where they are received and seated. Then *śrīphalas* or cocoanuts are distributed to all invited. To married men and the rich two *śrīphalas* are given to each. To bachelors only one. In case of a scarcity of cocoanuts, three *paṣa* are given in place of each cocoanut; but if possible cocoanuts alone are given to males. At this point the guests if they chose may leave, but the relatives on both sides remain.

In the court-yard of the house a spot has been already chosen where the Jōshi Brāhmaṇ or priest prepares the *chaṅki* or square for the pair to sit in. Three bambu posts are planted at each corner of it, and it is canopied by a cloth; between the three posts in the corner are placed seven *māṭlis* or large pots. They are put one over the other, and tied with cotton thread to the poles. Thus there are in all twenty-eight vessels at the four corners. Rich men use copper and sometimes even silver vessels; but the poorer earthenware ones.

The bridegroom is now received in the porch of the bride's house by a lady relation of the latter having a pestle, yoke, churning stick, and spindle (*dhūsar, mūsar, ravaṅgā* and *trūk*).

Each is covered in a part of the *ghāṭaḍi* cloth, and waved before the bridegroom. She puts a *kumkuma tilaka* and *vr̥thi* or unhusked rice on his forehead. Four small balls of cooked rice and ashes are tied in four bits of cloth waved before the bridegroom thrice, and thrown on the ground, two before and two behind, to avert the evil eye. Two cups placed mouth to mouth (*sampul*) and tied with a red cotton thread are placed in the middle of the threshold. The bridegroom must place his foot on the cups, and break them before entering. He then goes into the house.

Next the pair come and sit in the *chauki*, the bridegroom on a brass stool set for him, and on his left upon another sits the bride; on his right is the Jōshi Brāhman. First the ceremony of *hasṭamēla* or joining of hands is performed—the right palm of the bridegroom being placed over the left hand of the bride, with the *mantra*—*Samaharttam, sulagnam, &c.* A *maṅgalasūtra* technically called *vara-mālā*, is next tied by the Brāhman round the necks of the bridegroom and the bride. This ends the *hasṭamēla* ceremony.

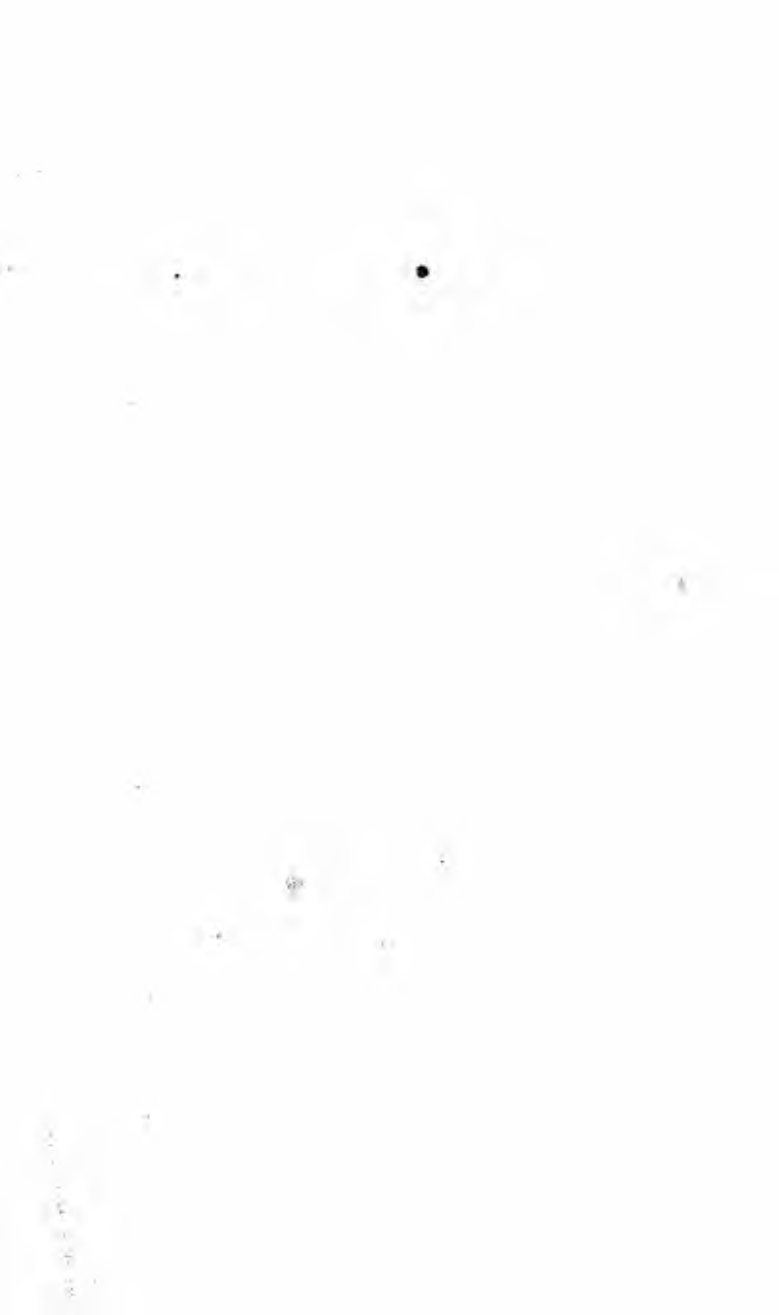
The *Kulālēcatāpūjā* or worship of the family goddess follows. It is also called *Māgipūjā*. A *vātli* or large pot is placed, in which the Brāhman places *akṣatāḥ*, betel leaves, *phala*, or fruit. A lighted lamp is also placed in the pot, and the bridegroom is asked to put in

some rupees, which he does according to his means. *Naivedya* or food is offered before the goddess. The food prepared for the guests is always used for this *naivedya*. And the quantity here varies according to the supposed taste of the goddess.

The bride and the bridegroom next come to the square (*chauka*) in the court, and sit facing the east. The priest orders the father of the bride to bring a pestle and mortar, a bambu basket, and a lighted lamp suspended on a chain. He bids the pair walk four times round the fire, which has been lighted in front of them. They then hold their hands in the *hastamēla* position. The brother or some relation of the bride fills the cavity between the hands with *akshatāh*, which the pair throw on the east side of the fire. During this act certain *ślokas*, especially from the *maṅgalāshṭaka*, are repeated.

Then a lady, often a relative of the bride's, now brings a large brass stool called *bhāḍjat*, and places it before the pair. A *thālī* or vessel with water is set on it. She puts *kausār* or sweetmeat made of wheat-flour also upon it. The woman who carried the *ghāṭaḍī* on the bride's part in the morning comes and serves some of the sweetmeat in a dish. The pair pretend to eat, after which the woman washes the hands of the bridegroom and retires. As she does so the bridegroom catches hold of her

cloth and demands money which is given by the relatives of the woman, according to their means. Then the *Kuśāṇī* is again worshipped as before inside the house. At this time the *sūtra*, or red marriage thread, is tied round the wrist of the bridegroom, and over the bracelet of the bride. A *ghūṭ* (*sūdi*) is placed on the head of the bride by the woman that carried the *ghūṭadi* of the bridegroom in the morning. The bridegroom now goes out, leaving the bride, who pays respect to all her relatives and receives their blessings. She goes into the inner apartments and changes her clothes, and the bridegroom then returns, and demands his wife, and leading her out enters a palanquin, when the procession marches to the bridegroom's house. There they are received with salt and water waved before them by a lady of the house. Here the *maṅgalasūtra* tied on the neck of the bridegroom is taken off by the Brāhman priest, that tied on the bride's neck being left.



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